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# The Musical Journal

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We hope London Free Churchmen will assemble in large numbers at the Crystal Palace on Saturday, July 2nd, to support and encourage the Nonconformist Choir Union in their twenty-second annual Festival. A very attractive programme for the day's proceedings has been arranged, which we believe will be thoroughly enjoyed.

We note that the Rev. James Watson, who was some little time ago practically turned out of the Free Church of Scotland because he put flowers on the Communion table, and persisted in having organ accompaniment to the psalms and hymns, has been admitted as an ordained minister of the Church of Scotland. It is hardly credible that bigotry could run to the length of turning a minister out of his pulpit on such trivial grounds.

Mr. Harry Lauder is a Presbyterian, and does not forget his early training. He was pressed very hard to undertake Sunday concerts during his recent American tour, but he declined most emphatically, declaring he would give up the tour rather than agree to the suggestion. This meant a loss of about £200 a week to him. All honour to him for his conscientious action! We understand Mr. Lauder occasionally sings a sacred solo at church on Sunday evenings.

A very curious case recently came before Lord Cullen in one of the Scotch Law Courts. The proprietor of the Lion hotel was organist for about twelve years at the United Free Church, Downe, N.B. But the authorities, thinking he was not efficient, gave him notice to leave. The organist regarded this as a slander, and commenced an action claiming £1000 damages. It is hardly necessary to say he lost his case. If every employee could claim damages for dismissal, the law courts would have plenty of work in hearing such cases alone.

It is gratifying to know that an Englishman—in the person of Mr. Henry J. Wood—has been appointed conductor of the Birmingham Festival in succession to Dr. Richter. As so many of these appointments have been given to foreigners in recent years, it is refreshing to know that Festival Committees are beginning to see there are really talented conductors in our own country.

The Bishop of St. Asaph's has been making some wise remarks on church music. He believes in the congregation taking a large share in the singing. Referring to the memorial service for the late King at St. Asaph Cathedral, he said the choir rendered the musical part of the service with great ability and good taste, but he could not help feeling that too much was undertaken by the choir alone. At the close a Welsh hymn was sung, and "if they wanted to be uplifted they should have heard that hymn sung."

The Bishop said there was a "deplorable multiplicity of hymns," and added:

Some of the words which found their way into our hymn books he could only regard as very showy and altogether unworthy of the space they occupied. He had the great privilege of talking recently to one of the most brilliant musicians of the present day, and he put this idea before him (the Bishop) with regard to hymns: He said that really what ought to be done was to reduce their hymns to something like 100 or 150—hymns that everybody in the congregation not only knew thoroughly but could join in; and then when they had a choir which was capable of rendering the very highest classical music, by all means let there be an anthem which satisfied that particular need in the service.

By no means a bad suggestion.

The Bishop praised the singing of the choirs to be heard in Wales. In the mountainous parts they rarely sang badly or out of tune; on the other hand, he had occasionally heard in other

districts singing which he "could only compare to a gridiron." What the Bishop exactly meant it is difficult to say. We presume there was something wrong with the "bars".

## Passing Notes.

### PARISH CHURCH MUSIC.

I have been very much interested in a lively discussion which has been going on in a Church of England paper about music in parish churches. The discussion arose upon a protest made by a contributor against the growing excessively musical treatment of parish church services. There is no doubt that, especially in country churches, music is often undertaken for the adequate rendering of which the choir are unfit. Some of the writers, I see, insist that country choirs should limit themselves to chants and hymns. Some will not allow even a simple anthem. This is all very well in principle; but experience shows that a choir cannot be kept interested and kept together by chants and hymn tunes. A Scottish Free Church elder was talking to me recently about the new organist at his church. "Our new man," he said, "is going to practise simply the things for Sunday, and have no nonsense about cantatas, and 'praise services,' and stuff of that sort." I said nothing, but I know what will happen if the new organist sticks to that plan. The thing will end in there being no practice at all!

### A QUESTION OF COMPROMISE.

No doubt it is a little difficult to see what the right compromise in the matter is. Like Mr. A. C. Benson, who has been writing on the subject, I feel that there is much to be said from various points of view. It is hard on unmusical people to have a whole service, and every service, made elaborately musical, and never to be able to escape what Dean Stanley called a more or less disagreeable noise. It is hard on very musical people to hear good music badly rendered. But even the layman must see the point about the choir. It is undeniably dull to have to go on practising simple music if one feels capable of higher flights. It is like keeping boys for ever at Swedish drill, instead of allowing them to play games and to feel something of the pride and joy of performance.

### SIMPLE MUSIC.

Nevertheless, like Mr. Benson, I am inclined to think that the ordinary churchgoer is very tolerant, and I do not for a moment believe that many people are kept away from church by bad singing. It is only one of the excuses which people make who are bored by going to church, and like to find non-religious reasons for not attending. All the same, I think the thing to aim at, as far as possible, for clergymen and organists, is the rendering of simple music as feelingly and

reverently as possible. "I believe myself," says Mr. Benson, "that a great deal can be done by judicious praise, and that if a choir could be humoured into taking a real pride in the expressive rendering of simple music, they would be disposed to take a considerable amount of trouble in the matter." Undoubtedly!

### BARNBY AS CHOIR TRAINER.

Mr. Benson was an Eton boy, and had the advantage of being in the voluntary choir there, which was drilled by one of the most masterly trainers in England, the late Sir Joseph Barnby. Barnby could not only tell the boys exactly what he wanted, and how to produce it, but could both parody with inimitable humour their failings and show them what he did not want; and could also himself sing with extraordinary delicacy and taste. In illustration of this I quote from Mr. Benson. He says:

I shall never forget one afternoon in the chapel, when we were practising "Our blest Redeemer." We were rather in a hurry, and it was a chilly, rasping day, bad for throats and tempers alike. He let us sing the hymn through, and then said, with a gesture of disgust, "I did not interrupt you; but that was one of the ugliest and heaviest performances of a most beautiful hymn I have ever heard. It was like a poultry-yard! You must not scream and bellow. Lips, tongue, and teeth! That is what I want. Now listen to me!" He gave a direction as to a combination of stops to the organist, and he then sang the hymn through with great emotion and perfect purity of intonation. "There, do it like that!" he added. The result was magical. The hymn came out as sweetly and softly as one could desire. "There!" he said at the end, "of course you can do it if you like. I never heard it better done—that is what it means when it says, 'Sing ye praises with understanding.'"

### CONGREGATIONAL SINGING AGAIN.

In all discussions of the kind I have been noticing, the perennial difficulty of congregational singing generally comes to the front. I played lately for an organist who, when he handed me his keys, said, "I must tell you that our people always join in the anthems." I have had experience of these attempts before, and know what to expect. The anthems down for that Sunday were Stainer's "What are these?" and the hackneyed "O taste and see." To get these well done has cost me many hours of stiff work with more than one church choir. How, then, should an unpractised congregation be expected to join in them, even passably? I have very strong opinions on this subject, which brother organists will readily take for granted without my "voicing" them in print. I have never been able to understand why a congregation

should not sit and reverently *listen* to a fine rendering of a fine anthem. They listen to sermons and prayers and lessons, and take these as acts of worship. Why not let the anthem stand on the same footing? Of course I know all the nonsense that is talked about a "performance." But the anthem is no more essentially a performance than the sermon, unless it be that more pains is often given to the preparation of the anthem than to the preparation of the sermon!

#### A QUENCHING OF DEVOTION TO SOME.

Apart from the anthem, there are other difficulties about congregational singing. Many take the view that in the case of really elaborate and beautiful cathedral services it is a plain duty for the congregation not to join. The choir are there representing the congregation, and the worshippers should join in heart and

mind, but not in voice. Mr. Benson declares that he has "endured real miseries," both at St. Paul's and Westminster Abbey, by proximity to "some pious and unmusical person who has sung right through psalms and canticles, and even the anthem, in a flat unison." There may be arguments against an elaborate musical service; but there is no argument whatever in favour of such a service being spoiled by the offensive prominence of an unmusical worshipper. Very few, if you put it to them, would concur with the advice of a famous headmaster, given to his boys in chapel: "I want you to join in the singing. Sing the tune if you can, and if you cannot, get as near to it as you can." The people who can only get near to a tune, quench the devotion of their neighbours even more than they enhance their own.

J. CUTHBERT HADDEN.

## Musical Notes and Queries.

BY ORLANDO A. MANSFIELD, MUS. DOC., UNIVERSITY OF TORONTO; F.R.C.O.;  
L. MUS. L.C.M.; L. MUS. T.C.L.

(Author of "*The Student's Harmony*," Editor of "*The Woolhouse Edition*," etc., etc.)

#### PRONUNCIATION v. PRODUCTION.

The editor of the *New Music Review* boldly asserts that "few Americans can sing simple songs in English so that the words are heard clearly and with definite meaning." He also declares that he recently heard "a performance of Verdi's *Aida*, by an American Grand Opera Company, in which the text was in English and the singers were English and American. "Yet," says he, "they might as well have sung in Italian or Croatian, French or Yiddish." Finally, he asks, "How many choir singers have decent enunciation?" To this question, as regards this country at least, the reply must be largely negative; and with the first statement above quoted I am quite prepared to agree, provided I am allowed to substitute "English" for "American." Two causes largely account for the shocking enunciation of many of our amateur and professional singers. First, the training under foreign teachers and vocalists whose knowledge of English is little, and whose pronunciation thereof is somewhat less; and secondly, the supplying the audience with printed copies of the words, thus inducing carelessness on the part of the performer or the cultivation of mere production at the expense of enunciation. As I have so often had occasion to remark in these Notes, there is no edification in prophesying in an unknown tongue.

#### "MUSIC," AND ITS MANY MEANINGS.

In the May issue of his magazine, the editor of the *New Music Review* has a most interesting note concerning the origin and uses of the word "music." He is of opinion that the word itself appeared in English about 1250, and amongst other unusual meanings of

the word refers his readers to that given by the New English Dictionary, viz.: "lively speech or action, excitement, diversion, sport." A striking example of the employment of the word "music" with this latter meaning has been overlooked by my American friend. It is to be found in the Authorised Version of Lamentations iii. 63, "I am their musick." Here the marginal reference is to the 14th verse of the same chapter, "I was a derision to all my people, and their song all the day." In the Revised Version the word "song" is used in both cases; the meaning, evidently, being sport, butt, laughing-stock, or object of ridicule—a meaning derived from the early association of the word "music" with the idea of humour or jest. This meaning was current even in the 19th century, for in Pickering's "Collection of Words and Phrases which Have Been Supposed to Be Peculiar to the United States of America" (Boston, 1816), musical is said to be synonymous with humorous, and a witty man declared to be "musical"!

Some of the provincial meanings given by the editor as having been applied to the word "music" are particularly interesting. In some English provinces, he asserts, the word is applied to a musical instrument; while in Cumberland a spirited horse is said to possess "a lot of music," or to be musical. The former statement I can support by personal testimony. An official of a country church with which I was familiar in my boyhood always alluded to the serpent and bassoon of the local band as "them there pieces of bass music." "Bass," my readers will observe, not "base," although the quality of tone produced by these rustic performers might well have justified the latter spelling.

But the most vicious use, or misuse, of the word "music" with which I am acquainted is its unwarrantable application to pianoforte playing. In this connection its employment by otherwise educated people is, really, quite shocking. Not long ago the Principal of a ladies' college, herself a University graduate, expressed her regret that, owing to indisposition, one of her pupils would not be able to take her usual "music and singing lessons." Pianoforte and singing lessons were meant; but I scarcely knew which I regretted the more, the pupil's indisposition or the principal's

conventionalism. In Wiltshire I have often heard a musician termed a "musicker" or "musicianer"; but I think it was reserved to Thomas Moore to be so ungallant as to allude to lady musicians as "musicianesses." Perhaps this was a poetic licence, a crime of which I could never be guilty. And this for two reasons: first, because I am only a mere musician, and by no means so fine and fanciful a personage as a poet; and second, because, according to Professor Prout, there are no such things as licences in music.

## Lines and Spaces.

BY J. R. GRIFFITHS, MUS. BAC.

### DECLINE IN CHURCH ATTENDANCE.

According to the daily papers, the Hospital Sunday Fund in London last year yielded but £39,000 as against £49,000 in 1903—a drop of over 20 per cent. "What is the reason?" asked one paper. The reply was as follows:—"In these six years the churches have become comparatively empty. People who used to contribute now go out of town for the week-end. They have a little house in the country, and they spend Sunday in the country." Referring to this neglect of Sunday worship, Dr. Horton, at Hampstead, stated:—"Unless God arrests the habits of our people, the decline in church attendance will become even more serious than it is at present." And, speaking the same Sunday (June 12th) at Wesley's Chapel, City Road, the Rev. T. Dinsdale Young, referring to the same subject, remarked, "People often said that they worshipped God in the fields, in the garden, and in the open country. . . . Did they do it?"

Let us, however, turn to another statement made the same day. Preaching at Godalming, the Bishop of Lewes said: "The Church of England to-day, I believe, is renewing its youth. The future is full of hopefulness, and I think we members of the Church have cause for thankfulness that we live in the beginning of the twentieth century. Was there ever a time when there was such vigour, and such power in the parishes of our land? It is my work now to go about from place to place, from little village to little village, hidden in the recesses of the Sussex Downs, . . . and I say without hesitation that the reverence, the admirable way in which the churches are kept, the enthusiasm of the people, the unity amongst church workers, and the earnestness of the young people when they come forward to confirmation, rejoices the heart of the lover of his Church and country.

\* \* \*

### THE ATTRACTION OF A LITURGICAL SERVICE.

Now it may be said, "But what has all this to do with music?" Well, if the reader will exercise his patience a little longer, I will try and explain. It is a

very true saying that floating straws show the direction of the current. And to me this diminishing attendance at London churches, coupled with the optimistic statement of the Bishop of Lewes, are, taken together, an indication of the hold that a liturgical service has on a man or woman who, for want of a better term, may be described as a week-end. Let me say at once that I do not altogether believe that the lessened attendance in London churches is entirely owing to a diminishing interest in church worship. I have lived long enough in London to know from experience, that factories and business offices and shops are gradually, but steadily, pushing the residents more and more into the suburbs, and many a church—Christ Church, Westminster Bridge Road, for example—which once stood in the midst of its people, now depends upon train and tram to bring most of its worshippers together. If, therefore, on the top of this we consider the increasing number of people who, during week-ends, take the opportunity—and who shall blame them?—of quitting the wilderness of bricks and mortar for the country or seaside, we can see at once how attendance at the London churches is influenced.

\* \* \*

### VISITS TO COUNTRY EPISCOPAL CHURCHES.

But it does not necessarily follow that because a person quits London on Sunday that he does not go to church. There is many a country church in the home counties where cyclists and others are frequently found and doubtless heartily welcomed. And I believe that many a man, who stops his machine to listen to choir and congregation in response or psalm, ultimately is attracted inside the building. In what other way can we understand the purport of the Bishop's remarks? The agricultural population itself is not increasing, but decreasing; therefore, the little village church cannot look for a larger resident congregation, and we are compelled to attribute a larger congregation to the fact, that the increase is made up of week-enders, or Sunday excursionists. Thus, if London churches suffer, country churches often gain,

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## ESTABLISHED v. FREE CHURCHES.

At this point a pertinent question would be, do country Free Churches benefit as much as Established Churches by this influx of people? It would be interesting to get some information on this point, and if any readers belonging to such Free Churches care to write me and give me information on this point, I assure them it will be heartily appreciated. I fear, however, that the chances are that more visitors are attracted to the Established than to the Free Churches. Many reasons there may be for this. Generally the site, in the former case, is a more commanding or picturesque one. Often enough an Established Church is on the summit of a hill, or in the centre of the village, or on the main thoroughfare. Then the building is often an old one and perhaps rich in monumental brasses, etc., and mostly it is in the centre of an extremely well-kept church yard. All these things have their influence; but I still believe that the greatest influence of all in attracting outsiders is the beauty of the liturgical service. Such a service simply rendered in a village church has a solemnity and a beauty that cannot be over-estimated. There is a quietness about such a service that is exceedingly restful, and may I say, other-worldly. Picture a sunny morning or evening in summer, the shadows of rustling trees flitting across stained-glass windows, open doors admitting views of gravel paths winding in and out among the "memorials of the quiet dead," and then add to these externals the constant play of response—spoken and sung—between clergy and people, and the uniting together in a service the form of which is already several hundreds of years old, and you have a service which will undoubtedly make a deep impression upon the listeners, be they casual or regular.

If we come to contrast such a service with many a Free Church service, where the only part the congregation take is to sing three or four hymns and drop a coin in the collecting box, can we fail to see what a glorious opportunity of enlisting the aid of a congregation is missed, when we deny ourselves the use of an inspiring liturgy? I cannot understand the objection of Free Church people to the use of such a form of service. Speaking to a man on the subject a few weeks ago, he said he would not object to a liturgy if the Church

were disestablished! Such reasoning I cannot comprehend. The liturgy is as much the birthright of the Free Churchman as of the Episcopalian, and I hope the day will not be far distant when our Free Churches will avail themselves of their heritage, and do something to make a service really *congregational*.

\* \* \*

## SUGGESTED ALTERATION IN OUR PRAYER BOOK.

What a splendid opportunity there is, just at present, for the Episcopal Church to make a few alterations in the Prayer Book! The Colonies are eager for such, and if the Home clergy could agree upon certain recommendations, they would give great pleasure to a vast number of thinking people. I am, personally, a great admirer and advocate of the English Liturgy, but my fondness for it does not prevent me from wishing to see a few much-needed improvements. If the authorities were to make it optional to use the Athanasian Creed, and avoided repetition of the Lord's Prayer, the prayer for the King, etc., when the Communion, Litany, and Morning Services are taken together, and cut out imprecatory Psalms from the Psalter, they would be doing an immense service to the cause of public worship. The Lord's Prayer is very beautiful, and the prayer for the King very proper, but it is unnecessary to repeat either of them five times in one service!

\* \* \*

## MUSIC AT KING EDWARD'S FUNERAL.

I was glad to see a protest made by one writer, who, in a description of the Funeral Service for His late Majesty, King Edward—that in Westminster Hall,—stated that there should have been a notice on the programme requesting everyone present to join in Watts' great hymn, "O God, our help in ages past." Of course, it may have been an oversight, but it was certainly a pity to leave such an item solely to choir and orchestra. The effect of the entire assembly joining in such a stately hymn would have been great and impressive. I think the using of a congregation in this way is also a relief to the people themselves. Of late years, at Organ Recitals and Musical Services, I invariably put down one hymn in which congregation can join. I commend the idea to all arranging such functions.

## A THOROUGHBRED MUSICIAN.

Now what is a *thoroughbred musician*? In the first place he is an honest man. He is prepared to serve the public, and he is master of his subject. He is a person of intellect, fancy, feeling, and of eminent tact. He is gifted with adaptability. He has firmness, sound judgment, liberal culture, and a fine artistic sense. His habits are of the best, and his manners are cordial and gentlemanly to everyone. I never knew him to be outwardly angry. Stern he can be, but he never loses control of himself, because he keeps himself well in hand. The most wonderful thing

about him is his personal magnetism. When you see him you feel drawn toward him in spite of yourself. He is a veritable dynamo. Do you think he is a myth? You are mistaken. I have seen him at home and abroad. He is the simplest man in the world. He does not crave notoriety, but you read of him occasionally. He never makes people afraid of him, because he does not choose to take an advantage of that kind. You feel that he is strong. He is a true teacher and artist. Do you like my picture of him? It is no conventional drawing. Every line is true to him. Every attribute is genuine.

## The Chaplin Trio.

THE Misses Nellie, Kate, and Mabel Chaplin, well known as the Chaplin Trio, have made a richly-deserved reputation for themselves not only in London but in many parts of the provinces. As pianist, violinist, and cellist respectively they are all very capable; but cleverly as they now play they are always laudably aiming at higher things. The result is that they are ever improving, acquiring new accomplishments and adding to their repertory. They have thoroughly earned their popularity, because they are earnest and well-qualified musicians who are only content with the very best.

Miss Nellie Chaplin was early trained at the London Academy of Music, where she was a pupil of Dr. Wylde. Later she went to Hamburg, to

Miss Mabel Chaplin also went to Brussels for violoncello lessons. Her teacher was M. Jacobs, at the Conservatoire, where she remained for three years. It is much to her credit that she gained a "first prize with distinction," and is also an expert teacher.

It will thus be seen that the three ladies have been excellently trained, each one being an efficient soloist. Their trio playing is consequently of a high order, and always gains the warm appreciation of audiences. They have played at most of the leading halls in London, and in many of the largest provincial towns. They have also given concerts in Berlin, and their performances have invariably been well spoken of by the musical critics.

Latterly, with the view of adding to their accomplishments, the three sisters have made themselves efficient players on instruments now rarely heard. Nellie has taken up the harpsichord, and purchased an instrument by Kirkmann (dated 1789, which came originally from the collection of the late Mr. Taphouse, of Oxford), which has been restored by Charles Hersant, the greatest living authority on this instrument. Kate has mastered the difficulties (and they are not few) of the viol d'amore, while Mabel has studied the viol da gamba, the predecessor of the violoncello. These three instruments go remarkably well together, and a performance on them is most interesting and instructive.

The Misses Chaplin have, within the last few years, made a study of old dances and old dance music, so these, added to the old instruments, make an almost unique entertainment, which is rapidly becoming widely known under the title of Ancient Music and Dances. For the dances, specially chosen young ladies have been selected, and were trained by an expert teacher of dancing. The music has been unearthed by Miss Nellie Chaplin. Altogether there are fifteen persons engaged in the performance. Amongst the dances given are the Allemande, Courante, Passacaglia, Minuet, Sarabande, and Old English dances from "Playford's Dancing Master." The music is selected from the works of W. Byrd, John Bull, Orlando Gibbons, Robert Johnson, Scarlatti, Claude Daquin, Gervais, and Philip Hayes. These performances and folk tunes are full of interest to all who love "the good old times," and are instructive to all students of music and ancient customs. The whole is a beautiful and artistic performance, and is always received with the greatest enthusiasm.

Many interesting experiences have fallen to the lot of the Misses Chaplin. One of the most memorable was a visit to Osborne, when Queen Victoria "commanded" Miss Kate to give a violin recital, accompanied by Miss Nellie. For an hour they played before Her Majesty, who was very pleased. Afterwards the Queen spoke very kindly to the violinist, and Princess



THE CHAPLIN TRIO.

(Block kindly lent by Messrs. Baines & Scarsbrook, S. Hampstead).

study the Deppe method, under Fraulein Timm, and afterwards adopted the Virgil-Clavier system, in which she is a great believer. She now conducts a Music School at 138, Marylebone Road, and her time is very fully occupied with her pupils, by all of whom she is much esteemed.

Miss Kate Chaplin was a pupil of Pollitzer, who thoroughly grounded her in violin technique. After leaving the London Academy she continued her studies for a time under him. But hearing Ysaye, she was so struck with his playing that she resolved to make great sacrifices to take lessons from that eminent performer. She gave up a very considerable teaching connection, and for two years resided in Brussels, where she greatly enjoyed and benefited by the lessons Ysaye gave her. The testimonial given by him is one she has a right to be proud of. On her return to England she was not long in securing numerous pupils and engagements, in and out of London, as a professional violinist. She is an expert player of the viola, as well as the violin.

Louise chatted with the pianist. Both had to write their names in the Queen's birthday book, and both received a brooch in remembrance of the visit. Knowing what an admiration Queen Victoria had for Mendelssohn, Miss Kate played the Andante from his Violin Concerto, much to the delight of the august listener.

Hard work, especially when combined with ability, almost always commands success. Certainly the Chaplin Trio have earned their laurels, for they have left no stone unturned to make themselves thoroughly efficient at every point. As teachers and performers they hold a position which is most creditable to them.

BROAD NIB.

## *Psalmody : Its Power ; Its Place in Public Worship.*

By MR. CHRISTOPHER THOMAS.

*An Address read before the Newport District Centre of the Free Church Musicians' Union.*

(CONCLUDED).

The characteristic of Hebrew music was all *unisonal*. The theory of harmony was unknown. The songs of the Psalms and the dirges of which we read in the Old Testament were all melodies. I mention these facts simply to draw attention, that by way of anthem and chant we are not becoming heterodox or declining in spiritual service, and resorting to ritualistic practice. Ignorance is responsible for much that is levelled at our heads by many good-meaning disciples. The much contemned chant and unison singing was the only mode known to the ancients in their service of praise. The much despised liturgical style of service undoubtedly came down from the Jewish Temple, and the same kind of liturgic music passed over the early period of the Christian Church, first in that of the East, and then to the West.

I can only at this juncture (and of course I hold myself only responsible) suggest that the use of the solo may be made a means of help to the worship; but I must add, I consider that only an avowed Christian should presume to lead our devotions. If the solo is intended as a performance, or sandwiched in the service to entertain, then away with it. But it can be, it has been, a means of grace; but please again, do exercise care—discriminate in the song. I have no desire to appear contentious, otherwise we could comment on some of the present day hysterical solos. It may appear to the minister that his word in the exhortation, or in the prayer, may have been the chief influence in a service; but it has happened that the word of the singer has just been that one thing required to set in motion all that the preacher has been aiming at. I remember one occasion—and possibly no one was affected but the speaker—a maiden sang an old-time solo, not heard for years upon years, Handel's "Lord, to Thee each night and day strong in hope we praise and pray" (*Theodora*). You who know the Handelian style can imagine the ever-recurring repeat of "strong in hope we praise and pray, strong in hope"—why it was just the message to the spirit, being pressed home, burned in, with its telling, persistent repeat; and we were lifted up and strengthened. I could multiply illustrations if need be.

If opportunity arose, I should be prepared to offer a few remarks upon a variety of compositions now

inflicted upon congregations. I have heard sarcasm and sportive jest on the old harmonies and fugal tunes of my boyhood, but I still prefer old "Calcutta" or venerable "Aaron," with their stirring repetitions and quaint phrasing, to the more youthful and conceited style—the titles (they do not bear a name) of which shall remain unsaid. But of these, we have observed, they have induced more to perspiration than inspiration, and degenerated from the true emotional to the sentimental. Much of the devotional spirit has been lost to our congregational singing in attempting to create effects and trying to WORK UP enthusiasm.

I desire to say a few words on the importance of adhering to the wedding of the hymn to its generally accepted and fairly recognized tune. This is most necessary to congregational singing, and does but simple justice to compositions originally adapted and intended for given poems and hymns. You must have noted most ridiculous combinations: a tune jubilant, oft without any meaning, sung to a dirge-like verse, or possibly exactly to the contrary. We have to recognize that of recent years hymns and tunes are incorporated in one book, and care has been taken to meet this; but many churches still adhere to the separate book, with the result that either for lack of care on the part of the minister or choirmaster, or the power to discriminate, little attention is given to the application of words to music. I venture further. It is a mistake to attempt the obvious impossible in trying to adapt a characteristic tune of one nationality to the language of another. We find that a tune composed to a metrical verse of a given nation—be it Welsh, or German, or Latin nature—is sought to be utilized by the attempt at what is termed a free translation, which is neither artistic or devotional.

Will you permit me to suggest that it is really worth while taking trouble in the selection of the hymns and tunes. They should occupy an important connection in the service, and not placed indiscriminately or haphazard—Morning hymns—Evening hymns—in the right place, with due regard to the inspirational hymn or thanksgiving in the commencement of the service; the children's hymn in its place; then the peculiar devotional or prayer hymn to follow, a hymn bearing upon the discourse; and a final supplication and dismissal. I speak from experience for a

period as choirmaster. My minister sent me the text of his sermon, which reached me Friday, and it generally took me one hour to choose the ten hymns with their suitable settings. And many times have thanks been expressed at the aptness of the general attempt made to do things in decency and in order.

Again, may I plead for the Anthem, the Sanctus, the Chant. I think I have already said sufficient to prove, from the historical basis, that we are not unwise in the suggestion. I am satisfied there is more of reverence and worshipful feeling in the church music of the past than in many of the effusions thrust upon us to-day. I remember more of the Psalms, through their introduction to me by anthems, than all the reading in the churches. Again and again have we turned to the sacred pages and read and sung : "As the hart panteth after the water brooks, so panteth my soul after Thee, O God." "I waited patiently for the Lord, and He inclined unto me." "O come, let us worship and bow down ; let us kneel before the Lord our Maker." I am fain to confess that the 107th Psalm was a sealed book to me until I saw its beauties in the inspired passages of David Jenkin's "Psalm of Life," and so the Wanderers, the Captives, the Mariners, are our fellows ; they are now our kith and kin.

From the foregoing it will therefore be noted that there is a place in our public worship for the solo, the anthem, the sanctus ; and as the Hebrew music had its three types, namely, inspirational, sanative, and festive, so, in like manner, these influences should be made known and felt in our observances of to-day. Again, I do not believe in proxy worship, our puritanism is too firmly held, but if there is any reason in your Association, surely it is that our choirs should be placed on a proper basis. Our churches are to blame in that they do not encourage a trained and efficient choir ; the choir should be the leaders, but at the same time our psalmody should be congregational. Our worship may be simple and reverent, and the more simple and reverent it will become if our hearts are prepared and we may sing with the heart and sing with the understanding also. Quietly, almost imperceptibly, changes are taking place in our singing. Note the effect—the marks of expression, under the guidance of organ and choir, are now attended to.

The ordinary person in his pew, who would cavil and protest if his attention was called to an excessive exuberance of voice, now yields calmly to the soft passages, notes the signs of *crescendo* and *diminuendo*, the *piano* and *forte*. All of the verse and every verse, is no longer sung in one strident tone, but due effect given to the words ; and so he has become one of the choir, though not of its membership. Shall we not hope this will become more general in all our assemblies ?

May I venture on another point. I feel more and more convinced that our choirmasters, our organists, should be recognised officials of the church and thus of

necessity one of the membership. Were this insisted upon, and had it always been recognised, we should not have met with many unhappy differences and severances, and the old proverb or adage so often foisted upon the choirs would not be repeated *ad nauseam*.

As already mentioned, music has always borne an important part in the religious exercises of the Christian Church, thus at once recognising its influence upon the worshippers as well as its primal object—the worship of the Almighty God and Father, Jesus our Lord and Saviour, and the Holy Spirit. As an aid to worship may we venture to comment on the influence exercised on the worshippers, those who may take part audibly or those who only listen.

We may not be versed in the science of harmonised sounds, the principles of harmony, or the properties, dependences, and relations of sounds to each other, but this we know and appreciate, when the melody of a single voice or the harmony of many voices thrill our senses, when our pulses are stirred, and a sense of power of security is borne into the soul, or mayhap the dignified solemnity of a dominant tone calms the senses and a feeling of repose and quietude remains—for the tones of music often speak a language to the soul richer in meaning than any words. I cannot but think that to those experts in the science of music, what a world is revealed that we lay mortals know not of. That which a critic has said of the twin sister, poetry, may as truly be said of music : "It lifts the mind above ordinary life, gives it a respite from depressing cares, and awakens the consciousness of its affinity with what is pure and noble." In its legitimate and highest efforts, it has the same tendency and aim with Christianity, "that is, to spiritualize our nature." Surely, such an experience has been fully borne to each present when participating in the sacred exercise of our service of praise. But whilst we yield our sentient frame to the influence of the aids to worship, yet it must be distinctly recognised that the praise, whether by solo, choir, or congregation, must be an act of reverence and homage paid in a strictly religious exercise, consisting of adoration, confession, thanksgiving, in all of which our hymns and psalms abound.

I would like to end, as I commenced, these few words with one motif : "Your power to charm, to strengthen, to teach," and to these aims there must be an inspiration of higher birth than simple dependance on a sentiment however good and ennobling. Our service must be spiritual, must arise from the heart, in a far increased and higher ratio than of the intellect.

Jenny Lind wrote thus to a friend :—"My unceasing prayer is that what I gave to my fellows may continue to live on through eternity, and that the Giver of the gift and not the creature to whom He lent it may be praised and acknowledged. That is what I feel about my singing ; I want people to hear God's voice, not mine, and to come to Him and lay down their burdens."

# Sing unto God.

**Full Anthem.**

Composed by C. V. STANFORD.

LEEDS: JAMES BROADBENT & SON, LTD., 13, BRUNSWICK PLACE. Price 3d.  
LONDON: 29, PATERNOSTER ROW, E.C.

Psalm lxviii. 32-35.

*Con moto maestoso.*

SOPRANOS. { *Con moto maestoso.*  
Sing unto God, O ye kingdoms of the earth; O sing praises un-to the

ORGAN. { *f Con moto maestoso.*  
Lord. Sing unto God, O ye kingdoms of the earth;

A. Sing unto God, O ye kingdoms of the earth; sing unto God, ye kingdoms of the earth;

T. Sing unto God, O ye kingdoms of the earth; sing unto God, ye kingdoms of the earth;

B. Sing unto God, O ye kingdoms of the earth; sing unto God, ye kingdoms of the earth;

BASSOON. Who sitteth in the heav'n's o'er all from the begin - ning.

Alto. Who sitteth in the heav'n's o'er all from the begin - ning. O sing

Tenor. Who sitteth in the heav'n's o'er all from the begin - ning.

Bass. Who sitteth in the heav'n's o'er all from the begin - ning. O sing praises un-to the Lord,

SING UNTO GOD.

The musical score consists of three staves of music for voices and piano. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature changes throughout the piece, indicated by various sharps and flats. The tempo markings include *f*, *cres.*, *mf*, and *mf*. The lyrics are as follows:

O sing praises un - to the Lord, sing praises, sing  
 praises un - to the Lord, sing praises, sing  
 O sing praises un - to the Lord, sing praises,  
 sing praises,

praises, sing praises, sing praises un-to the Lord, sing praises,  
 praises, sing praises, sing praises un-to the Lord, sing praises,  
 sing praises, sing praises un-to the Lord. Lo, He doth send out His voice,  
 sing praises, sing praises un-to the Lord. sing praises, sing

sing praises un - to the Lord, sing praises, sing praises un - to the  
 sing praises un - to the Lord, sing praises, sing praises un - to the  
 praises; yea, and that a migh-ty voice. sing praises, sing praises un - to the  
 sing praises, sing praises un - to the

SING UNTO GOD.

Lord. Lo, He doth send out His voice, yea, and that a  
 Lord. Lo, He doth send out His voice, yea, and that a  
 Lo, He doth send out His voice, yea, and that a  
 Lord. Lo, He doth send out His voice, yea, and that a

migh-ty voice. . . Ascribe ye the power to God .  
 migh-ty voice. . . Ascribe ye the power to God .  
 migh-ty voice. . . Ascribe ye the power to  
 migh-ty voice. . . Ascribe ye the power to

o - ver Is - ra - el: His wor - ship, and strength  
 o - ver Is - ra - el: His wor - ship, and strength  
 God o - ver Is - ra - el: His wor - ship, and strength  
 God o - ver Is - ra - el: His wor - ship, and strength

SING UNTO GOD.

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature changes between G major, F major, and C major. The time signature is common time. The lyrics are as follows:

are in the clouds.  
are in the clouds.  
are in the clouds.  
are in the clouds. Sing un-to God, O ye kingdoms of the earth;  
O ye kingdoms of the earth; sing un-to God, sing un-to God, O ye  
Sing un-to God, sing un-to God, O ye  
Sing un-to God, sing un-to God, O ye  
Sing un-to God, O ye  
king - doms of the earth. O sing praises un - to the Lord,  
king - doms of the earth. O sing praises un - to the Lord,  
king - doms of the earth. O sing praises un - to the Lord,

mf

f

f

f

f

SING UNTO GOD.

The musical score consists of four staves of music. The first three staves are in common time and feature lyrics: "sing praises un - to the Lord," repeated three times. The fourth staff begins with a forte dynamic (*f*) and contains a single measure of music. The score concludes with a piano dynamic (*p*) and a tempo marking of *Andante.* The music includes various dynamics such as *cres.*, *dim.*, and *rall.*

SING UNTO GOD.

BASSES.

O God, won-der-ful art Thou, won-der-ful art Thou in Thy ho - ly pla - ces:

e - ven the God . . of Is - ra - el.

e - ven the God of Is - ra - el.

e - ven the God . . of Is - ra - el.

O God, won-der-ful art Thou, won-der-ful art Thou

e - ven the God . . of Is - ra - el;

e - ven the God . . of Is - ra - el;

e - ven the God . . of Is - ra - el;

in Thy ho - ly pla - ces: He will give strength and

SING UNTO GOD.

*mf*

He will give strength and power, He will give strength and power un - to His  
*cres.*

He will give strength and power, He will give strength and power un - to His  
*cres.*

He will give strength and power, He will give strength and power un - to His  
*cres.*

power, He will give strength and power un - to His  
*cres.* *dim*

peo - ple. B'less-ed be God, bles-s-ed be God.  
*p*

peo - ple. Bless - ed, bles-s-ed be God.  
*p*

peo - ple. Bless - ed, bles-s-ed be God.  
*p*

peo - ple. Bless-ed be God.  
*p*

O God, won-der-ful art Thou, *won-*  
*mp* *cres.*

Won - der-ful art Thou,  
*mp* *cres.*

Won - der-ful art Thou,  
*p* *cres.*

O God, won-der-ful art Thou, won-der-ful art Thou,  
*cres.*

SING UNTO GOD.

der-ful art Thou, wonderful art Thou, won - der - ful art Thou,  
wonderful art Thou, wonderful art Thou, won der-ful art Thou,  
wonderful art Thou, wonderful art Thou, won - der - ful art Thou,  
in Thy ho - ly  
in Thy ho - ly pla - ces, in Thy ho - ly  
in Thy ho - ly pla - ces, in Thy ho - ly  
pla - ces, . . . in Thy ho - ly pla - ces, in Thy ho - ly  
pla - ces.  
Tempo Imo.  
Sing un-to God,  
Sing un-to God, O ye kingdoms of the earth :  
ho - ly pla - ces.  
cres.

SING UNTO GOD.

O ye kingdoms of the earth : sing unto God, . . .  
 Sing unto God, sing unto God, sing unto God, . . .  
 Sing unto God, sing unto God, O sing  
 Sing unto God, sing unto God, O sing

O sing prais-es un - to the Lord, Who sit - - teth in the  
 O sing prais-es un - to the Lord, Who sit - - teth in the  
 prais-es un - to the Lord, un - to the Lord, Who sit - - teth in the  
 prais-es un - to the Lord, un - to the Lord, Who sit - - teth in the

heav'ns, Who sit - - teth in the heav'ns o - ver all from the be - gin - .  
 heav'ns, Who sit - - teth in the heav'ns o - ver all from the be - gin - .  
 heav'ns, Who sit - - teth in the heav'ns o - ver all from the be - gin - .  
 heav'ns, Who sit - - teth in the heav'ns o - ver all from the be - gin - .

## SING UNTO GOD.

- ning.  
 - ning.  
 - ning.  
 - ning. O sing praises un - to the Lord,  
 f

Lord, sing praises, sing praises, sing praises, sing praises  
 sing praises, sing praises, sing praises, sing praises  
 sing praises un - to the Lord, sing praises, sing praises, sing praises  
 sing praises, sing praises, sing praises, sing praises  
 cres.

un - to the Lord, un - to the Lord.  
 un - to the Lord, un - to the Lord.  
 un - to the Lord, un - to the Lord.  
 un - to the Lord, un - to the Lord.  
 rall.

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*Co-operation in Music.*

BY ARTHUR PEARSON.

CO-OPERATION is the order of the day. We see it in many and varied forms—religious, political, social, industrial. It is not to be wondered, therefore, that music-lovers generally are becoming more and more united as an active working body. The spirit of co-operation, in fact, now prevails in a musical sense more than ever before.

Among religious sects it is not too much to say that the Nonconformists lead the way in what may be termed musical co-operation. We have our great Nonconformist Choir Festivals, as well as our Free Church Musicians' Union. It is impossible to estimate the influence for good of such gatherings. Only those who are in immediate touch with the workings of such meetings can conceive of their great educational and social value. As in the case of all true co-operative work, it is the lesser and the weaker units who get the most real and lasting benefit. And this is just as it ought to be. A strong man or a strong choir, if composed of the right stuff, will not grudge the help given to a weaker man or to a weaker choir. It is this glorious spirit that lays at the root of all genuine co-operative work. With the stronger element the main point will ever be, "How much benefit can we give?" rather than "How much can we hope to receive?"

Speaking recently with the secretary of a flourishing Nonconformist Choir Union, he told me of one of the smaller choirs connected with his organisation who showed such enthusiasm on the night of the concert that the singers had actually taken their places on the orchestra a full hour before the time to commence. If these gatherings are calculated to give so much pleasure to anyone, then by all means let us do all in our power to encourage their growth. But beside the merely pleasurable nature of these functions we must take into account their immense educational value. To the weaker choirs, the very fact of singing in company with others better than themselves is a treat as well as a profitable exercise. Then, again, a poor struggling choir very often may be helped to an appreciation of better-class music through its being encouraged to participate in a festival of this sort.

And here our Nonconformist Festival committees should not fail to recognise their responsibilities in the matter of the choice of music. The middle course is the safest—*medio tutissimus ibis*—when selecting music for these occasions. The music should not be too easy or too difficult, yet always of the best possible quality.

Coming to the other phase of our present-day co-operative scheme—the Free Church Musicians' Union—we are everyone prepared to admit its great possibilities for good. Within the short space of my own recollection it would have been an utter impossibility

for anyone in these parts to have convened, with any measure of success, a meeting of Nonconformist organists and choirmasters. Truth to tell, such a thing would never have been attempted twenty or more years ago. Many organists and choirmasters of those days were too busy pulling each other to pieces—they were more given to fratriciding than to fraternizing! A few of the old stock may still remain in places, but—thanks to our broader outlook—a more friendly feeling now obtains even among musicians.

One of the pleasures of life ought to be in meeting with men of our own particular class and calling, and in exchanging views upon subjects of common interest and importance. The giving of essays at such meetings not infrequently helps the giver quite as much as the receiver. Much latent talent has been found as a result of these fraternal gatherings. Nor should the social side be overlooked. After the first thin crust of reserve has been removed, we very often find that our brothers in the cause are really good-hearted fellows; and an acquaintanceship thus formed may, in course of time, develop and ripen into warm, lifelong friendship. In the words of Cowper:

Who seeks a friend, should come disposed  
To exhibit in full bloom disclosed  
The graces and the beauties  
That form the character he seeks;  
For 'tis a union that bespeaks  
Reciprocated duties.

As similarity of mind,  
Or something not to be defined,  
First fixes our attention;  
So manners, decent and polite,  
The same we practised at first sight,  
Must save it from declension.

Then judge yourself, and prove your man  
As circumspectly as you can,  
And, having made election,  
Beware no negligence of yours,  
Such as a friend but ill endures,  
Enfeeble his affection.

To the young organist and choirmaster I would more particularly urge the claims of our present-day co-operative musical organisations. Undoubtedly the occasional meeting together with kindred spirits is calculated to improve and to cheer us all, both old and young. Co-operation is a strong factor in our musical life of to-day; and—if signs count for anything—it has come to stay.

THE Annual Conference of the Association of Musical Competition Festivals will be held at Miss Broadwood's, Conduit Street, W., on July 13th. Lady Mary Trefusis will be in the chair.

## Mr. T. J. Carter, and Music at Bloomsbury Central Church.

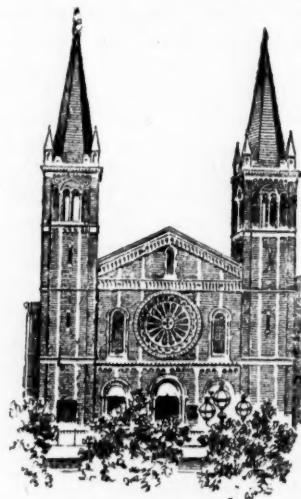
BLOOMSBURY CHAPEL has a long and honourable record. In the days when the Rev. J. P. Chown was minister it was one of the Sunday attractions to Free Church visitors in London. Up to 1905 the work of the church was carried on on the usual lines. But as the congregation gradually left to reside in the suburbs it became necessary to make some change of method. After due consideration it was decided to run it on Mission lines—hence it is now known as the Bloomsbury Central Baptist Mission. The superintendent is the Rev. Thomas Phillips, B.A., and he is certainly the right man in the right place. He is young, active, sympathetic and broad-minded. Four

years. A move was then made to Fernhead Road Wesleyan Church, Paddington, where he stayed till he was appointed to his present position. At Paddington he formed a choral society (which comprised three neighbouring choirs), and gave good performances of nine oratorios with orchestral accompaniment. Mr. Carter has therefore had considerable and varied experience, which well qualified him to take up the arduous duties at Bloomsbury.

Mr. Albert Wood is the organist at Bloomsbury, and has occupied that post with much acceptance to the people and with credit to himself for more than twelve years. Both the church and the organist deserve a better instrument. It is small and old, and lacks easy mechanism. It is however sweet toned. Surely the friends of Bloomsbury ought to procure an up-to-date organ.

There are over 60 choir members on the books, most of whom reside a considerable distance from the church. Consequently, some are only able to attend once a Sunday; others take part in some of the visiting work, and so are occasionally absent. But upon the whole the attendance is very satisfactory, and at the choir practices specially so. Besides the regular choir there are many friends who render occasional help. For a time the choir was assisted by a small orchestra, but on account of the heavy expense it was not possible to keep it up.

There are three services every Sunday at Bloomsbury. That in the morning is attended chiefly by people residing in the neighbourhood. The service is of the ordinary kind; the hymns are taken from the Baptist Hymnal, and simple anthems are sung. In the afternoon a Men's Meeting is held, which is generally well attended. For this service a fine male voice choir, under Mr. Maldwyn Jones, is rendering very efficient and acceptable service. Mr. Wood plays one or two organ solos, the choir render several selections, one or two vocal solos are given, and of course there are several hymns heartily sung to popular tunes. The evening service is the event of the day, when there is always a very large congregation. Special hymn sheets are printed weekly containing the order of service and the words of the hymns. From 6.30 to 7.0, a "musical prelude" is given, consisting usually of an organ solo, vocal solo, and two good standard anthems by the choir. During the service proper another anthem is given, also a vocal solo. Amongst the list of anthems so given are the following: *Blessed be the God and Father (Wesley)*, *The Wilderness (Goss)*, *Send out Thy Light (Gounod)*, *Hear my Prayer (Mendelssohn)*, *Harken unto me (Sullivan)*. Selections from the *Hymn of Praise (Mendelssohn)*, and choruses from *Messiah*, *Elijah*, *Creation*, &c. Well-selected hymns are sung to tunes taken from the *Bristol Tune Book*,



BLOOMSBURY CENTRAL CHURCH.

Sisters are also engaged in the work. Things are progressing satisfactorily, for Bloomsbury Chapel has become a great power for good in the district.

Music is an important and prominent feature in all the services. The musical director is Mr. T. J. Carter, who throws all his energy into the work, and has certainly obtained excellent results. Mr. Carter comes of Methodist stock, and was born in Bristol. His father was double bass player, and afterwards organist, at Langton Street Wesleyan Chapel in that city, about the middle of the last century. Young Carter learned singing from Mr. Alfred Stone, well known as the first Editor of the *Bristol Tune Book*. He was organist for a time at Portwall Lane Methodist Free Church, Bristol, and later at Redland Grove Chapel. From 1881 to 1885 he held a similar position at North Street Congregational Church, Taunton, and while in that town he founded a large and successful choral society. In 1886 he removed to London, and became organist and choirmaster at Ealing Congregational Church, where he remained for fourteen

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The Treasury, Free Church Mission Hymnal, Sankey, and from any other source providing a suitable tune.

Several oratorios have been given most creditably in Bloomsbury Chapel under Mr. Carter's conductorship. Occasionally the choir give concerts to help other churches, and in this way valuable assistance has been rendered. The programmes have been made up entirely by members of the choir, some of whom are private pupils of Mr. Carter, who, by the way, has made a special study of Voice production.

For several seasons Saturday Evening Free Con-

certs were given, and proved a great success. But owing to some difficulty with the London County Council, they had to be given up. That was unfortunate, for not only were they most useful in providing refining entertainment and instruction, but they helped to advertise the Sunday services.

The Rev. T. Phillips and his co-workers are to be congratulated upon the splendid work being done their church, which is historical in the Baptist denomination. May the glory of the place shine even more brightly than ever for a very long time to come.

## Music in Relation to Worship.

BY THOMAS FACEB.

*Paper read at a Free Church Musicians' Union Meeting, at Bradford, April 30th, 1910.*

WHILST collecting my thoughts and making notes for this paper, during the last few days, I have been gradually more and more impressed with the serious responsibility those of us who have charge of the musical part of Divine services have upon our shoulders, as a result of the magnificent opportunities and privileges which that position carries with it.

I trust my remarks may have the effect of making us all realise our duty, and stimulate us to find greater pleasure in doing that duty.

First of all,

### WHAT IS WORSHIP?

The dictionary says, "It is the act of paying divine honours to the Supreme Being, or the reverence and homage paid to Him in religious exercises." What represents the Supreme Being is, for our present purpose, quite immaterial. Undoubtedly pagans are quite as sincere—frequently far more so—in their worship of their idols as Christians in their worship of God. "Real worship is transcendent wonder, wonder for which there is no limit or measure." "The man who cannot wonder, who does not habitually wonder (and worship), were he President of innumerable Royal Societies, and did he carry the epitome of all laboratories and observations, with their results, in his single head, he is but a pair of spectacles behind which there is no eye."

Man has a soul as certainly as he has a body; nay, much more certainly. Properly, it is the course of his unseen spiritual life which informs and rules his external visible life, rather than receives rule from it, in which spiritual life the true secret of his history lies. Next to the gods, of all man's possessions his soul is the mightiest, being the most his own. The one thing of value in the world is the active soul. Goethe says, "I am fully convinced that the soul is indestructible, and that its activity will continue through eternity. It is like the sun, which, to our eyes, seems to set in night; but it has in reality only gone to diffuse its light elsewhere." If you will fully realise that every week we are given the opportunity of ministering to

man's greatest possession, I think you will agree with my opening remark, that it puts upon our shoulders a most serious responsibility, for which we shall some day have to give an account.

Think for a moment of the varied souls which compose the average congregation. You have the broad, strong soul, which sees weaknesses but can endure in silence for the sake of others. You have the narrow soul, which makes troubles, and is always setting to work at the wrong thing at the wrong time. You have the downcast soul, weary, wounded, sore, expecting further disappointment, hardly daring to trust the glimmer of brightness which *our music* may put into it. You have the hardened soul, which sees insults where only kindly thoughts exist. And so I might go on, but enough has been said to lead on to my next point.

### HOW CAN MUSIC BEST ASSIST IN WORSHIP?

Music was coeval with creation, for when the foundations of the earth were laid—

"The morning stars sang together, and all the sons of God shouted for joy!"

When the foundations of the New Creation were laid, the angels sang—

"Glory to God in the highest, and on earth peace." Christianity was cradled in song. Christ sang with His disciples before He went out to Gethsemane and the cross. The early Christians met before dawn of day to sing praises to God.

The use of hymns was introduced in the Western church in the 4th century. As the church grew in position and wealth it became dominated by stately form and elaborate ritual. The singing passed from the congregation to the choir. The people, instead of singing, were sung to, and this in more or less elaborate services. For centuries very few hymns were written. This was brought to an end by the Reformation.

Then the people regained their religious liberty, and naturally longed to give vent to their delight in song. Luther wrote them hymns, and his enemies confessed that he had done them more harm by his songs than

by his sermons. To-day we are the custodians of this magnificent inheritance, and it behoves us to pause ere we allow modern fashions to consign it to the regions of unpopularity. I am quite aware that we cannot live upon past history. We must progress or decay, but let us take care that our progress is built upon sound foundations, or the whole superstructure may fall.

The question will be asked: How can we best preserve the old traditions, and yet progress safely?

I suggest that it may be done best by carefully thinking out every item of the musical portion of the service. This, I fear, is not always done.

1st. Because the organist and choirmaster seldom know what the minister is likely to want, even at the weekly choir practice. For although a list of hymns may be sent, it frequently happens that changes are made just before, or worse still, during the progress of the service.

2nd. Because of the growing tendency to think lightly of the hymns, and place too great a value upon the choir anthem.

3rd. Because of the deplorable apathy of many congregations, which unfortunately is as infectious as the measles.

The music of church worship should be laid out with a view to the hearty co-operation of the congregation. If this be done, and if the choir be trained to sing this part with as much care as their own, it is surprising how much can be done to make the congregation sing in spite of itself. Of course, changed conditions create new laws, and I do not suggest that the musical part of our services to-day should be the same as thirty years ago, and certainly not that the order of procedure should be the same. I am old enough to recollect when the minister gave out the hymn two lines at a time, although the practice was then disappearing fast. Still, I remember being well-nigh frightened to death, one Sunday morning, by an old gentleman in the pulpit stopping us before we had finished the third line of a hymn, with "Stop! stop! we will praise God intelligently, if you please, and not leave it to the few in the gallery yonder!" After which he solemnly read the next two lines, and we were then allowed to sing them. At the same time, I plead hard for hymns and tunes congregations can sing with pleasure to themselves. Many of these will have associations known only to the "stranger within the gate," and may awaken memories long dead.

"Through every pulse the music stole,  
And held sublime communion with the soul."

The singing ought to be worthy of the hymns and of the occasion when they are sung. The tunes ought to be such as admit of this. Many hymns are married to music "for better for worse, for richer for poorer," and it behoves all men to respect those marriage vows, only divorcing them after they have been tried and found guilty in open court.

Wesley took very deep interest in the way hymns

were sung, and wrote out some rules to be observed in his chapels. Here are some of them:—

"Sing all."

"Sing lustily, and with a good courage. Beware of singing as if you were half dead or half asleep; but lift up your voice with strength."

"Sing modestly. Strive to unite your voices together so as to make one clear melodious sound."

"Sing in time."

"Above all, sing spiritually. Have an eye to God in every word you sing."

Though Mr. Wesley loved correct singing, he was willing to sacrifice this in favour of singing with the spirit. On one occasion he was much disturbed by a man singing out of tune. He stopped him, and said, "John, you are singing out of tune." The man tried again, but Mr. Wesley stopped him again. "Please, sir," said the man, "I sing with my heart." "All right, then; sing on," said Mr. Wesley.

The true end of hymns and of hymn singing is the soul expressing itself in devotion, the soul's ascent into the pure regions of God's presence. Truly, the responsibilities of the organist and choir are great!

Some of our present-day ministers seem to forget that we all have much to be thankful for. They "pray without ceasing," but omit "in everything to give thanks." One of our earliest lessons in life was to say, "Thank you," for everything given to or done for us. If our heavenly Father treated forgetfulness as earthly fathers do, we should come off very badly.

Just a word about the opening voluntary. NONCONFORMIST CONGREGATIONS ARE NOTORIOUSLY NOISY BEFORE AND AFTER SERVICES. They seem to look upon the church as a kind of family drawing-room, where it is their duty to take care everybody they know receives a hearty handshake, and that proper interest is shown in their own health, their family and family connections' health, and even the new baby's newest tooth! If this can be done before the first hymn is given out, they seem mightily pleased with themselves.

I fear we have a very big task before we accomplish the ideal as illustrated in most Church of England and Catholic edifices, especially on the continent; but we can at least endeavour to formulate a devotional atmosphere by the judicious selection of the opening voluntary. I suggest that this should be of a soft, distinctly religious character, and devoid of any great display. The use of arias from the great oratorios will frequently succeed in arresting attention when purely organ music fails completely.

With regard to the choir anthem. I cannot do better than quote a paragraph from the MUSICAL JOURNAL for May, 1908:—

"If it be true that, as Shakespeare puts it,

'The tongues of dying men  
Enforce attention like deep harmony,'  
the following utterance of the late Sir John Stainer deserves more than passing attention. 'I am afraid,' said the great church musician, 'that a vast number

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of those present in our churches do not realise that the words of an anthem should form the subject of meditation as it proceeds. No one can be a greater champion of congregational singing than myself. But people are beginning to think that unless they are singing or saying something they are not worshipping. This notion cannot be protested against too strongly. By all means give the congregation plenty of hymns, but teach them that there can be the *highest* form of worship in silent thought." As Dr. Mansfield remarks, the sentiment here is so admirable, and its expression so temperate and convincing, that it needs no comment. I entirely agree with that. But if "the highest form of worship" is to be the result of something for which the choir alone is responsible, I need scarcely point out the importance of careful selection of suitable music.

There are many other points I should like to deal with—chanting, monotone, free organ accompaniment—but I will content myself with a word about the offertory. Many organists think anything will do for the collection. I am strongly of opinion that organists have this matter entirely in their own hands, and can develop it to almost any extent. Of course, it means a great deal of thought and preparation. Here are one or two suggestions:—

1. Never attempt a thing beyond your resources.
2. Never start a thing you have no chance of finishing.
3. If the offertory comes after the sermon, take care that what you play is appropriate to the sermon. By this means you make a friend of the minister, you show everybody you are in earnest about your work, and you may probably drive home a point which the minister has only partially succeeded in making.

When I was organist at Soho Hill Chapel, the minister gave a series of Sunday evening services taking as his subject "The Prodigal Son." After one of his sermons I played, quite simply, "Home, Sweet Home," and could feel a thrill running through the whole congregation. Upon coming down from the organ, a very rough old man came towards me, and said, "Excuse me, sir; I should like to shake hands with you. Do you know, I haven't been inside a place of this sort for forty years! That tune you played: my mother used to sing that. God bless you, sir! I shall come again." And he did, many times, ending in becoming quite a respectable fellow.

I fancy some of my young friends, and those of larger growth in charge of small churches, will say: "Ah! it's all very well for you to talk, with a beautiful 3-manual organ, a choir of forty good voices, including four paid professional leaders; you don't know the difficulties we have to encounter." Well, my friends, I think I know something about them. You have probably heard of an Englishman named William Shakespeare. If he hadn't lived quite so soon, I should have been a neighbour of his, and probably have gone to school with him, for I was born in the same street at

Stratford-on-Avon; and if there is any place more over-ridden by the Church of England than Stratford-on-Avon it has my profoundest pity. Before I was twelve years old I played the harmonium regularly every Sunday at the Wesleyan Chapel there. We had a hard struggle, but we didn't give in, and before I left home our singing was the talk of the circuit.

Try to look at things from the choristers' standpoint as well as your own. Remember that the commonplace things are among the most important things in life. The sun, light, air, and flowers are all important. The orchid is a very lovely flower, but we should be badly off without the buttercups and daisies. The leader in an orchestra is a very important man, but the concert would come off very badly without the rank and file behind him. So you, my young friends, and you in charge of small churches, you have a most important work to do. See that you do your best, and leave the results with God.

## HAVE IDEALS.

"Ideals are the world's masters. They can never be completely embodied in practice; and yet they exist, and if they be not approximated to at all the whole matter goes to wreck," says Thomas Carlyle. Hope acts as a healthful tonic if used with due abstinence, but as an enervating opiate if intemperately indulged. The visions of future triumph, which at first animate exertion, if dwelt upon too intently will usurp the place of the stern reality; and noble objects will be contemplated not for their own inherent worth, but on account of the day-dreams they engender. Thus hope, aided by imagination, makes one man a hero, another a somnambulist, and a third a lunatic; while it renders them all enthusiasts.

If you have burdens, bear them honourably and bravely, not shirking them, but standing up manfully to them, and you will grow stronger in consequence of them. Choir difficulties are inevitable. If you can help a thing, don't worry about it, but help it. If you cannot help a thing, don't worry, it will only make it worse.

Defeat should be nothing but the first step to something better. The weakest amongst us has a gift, however seemingly trivial, which is peculiar to him, and which, worthily used, will be a gift also to his race for ever.

May we one and all be stimulated to greater effort, and be encouraged to fight on, work on, and pray on, as a result of our meeting together. If any word of mine may have helped any discouraged worker, I shall be amply repaid for the trouble of journeying to Yorkshire. These are mere commonplace thoughts, familiar to you all, but to be reminded of them by a stranger often throws a new light upon them.

Life is real, Life is earnest,  
And the grave is not its goal;  
"Dust thou art, to dust returnest,"  
Was not spoken of the soul."

Lives of great men all remind us  
We can make our lives sublime,  
And, departing, leave behind us  
Footprints on the sands of time.

Footprints that perhaps another,  
Sailing o'er life's solemn main,  
A forlorn and shipwrecked brother,  
Seeing, shall take heart again.

Let us then be up and doing,  
With a heart for any fate;  
Still achieving, still pursuing,  
Learn to labour and to wait.

## THE *Free Church Musicians' Union.*

*President:* Dr. F. N. ABERNETHY.

*Treasurer:* Mr. J. E. LEAH, F.R.C.O.

*Secy.:* Mr. H. F. NICHOLLS, A.R.C.O., Newport, Mon.

### NEWPORT (MON.) DISTRICT CENTRE.

THE officials and a few friends journeyed to Pontymister on May 25th for a public conference in Bethany Baptist Church. There was a large attendance, over which Councillor C. P. Simmonds presided. The Rev. T. Thomas conducted the devotional exercises, and an excellent address was given by the chairman on the advantages of the Union. He had lived in Newport many years, but had only become familiar with many of the Free Church musicians since the formation of the Union. Mr. Fred Jones, the District Secretary, made many interesting remarks, and pleaded for more sympathy by the ministers in the work of the choir. He also strongly advocated proper preparation for each Sunday's service, and the choirmaster should always have the hymns from the minister in time for the practice. The idea of a musical library was excellent, as this gave the organists an opportunity to have more variety in their voluntaries. Some congregations know the organ music too well on account of undue repetition.

The General Secretary also gave a short address, and expressed the hope that they would form many sub-centres around Newport. They had members in different parts of the county, and they wanted to hold occasional meetings in those districts. He congratulated the friends in that Church on their excellent musical arrangements and the interest shewn by their minister in this part of their Church work.

The choir, numbering over 100, gave two choruses, composed by Mr. T. Facer, in splendid style. Mr. T. Watkins, the conductor, is evidently a good trainer, and gets the best out of his vocalists. Solos were well rendered by Madame Gronow Fulton, Miss Elsie Maye Jones, and Mr. T. Watkins, Junr. Miss Pritchard was an efficient accompanist. A collection was taken for the Union funds, and the visitors afterwards drove back to Newport. The meetings in this Centre are now suspended till the Autumn.

### CARDIFF DISTRICT CENTRE.

A meeting of the above was held in Christ Church (Congregational), Penarth, on Wednesday, June 1st. Mr. W. A. Richards, Mus. Bac., presided over a good attendance. The subject of "Some Free Church Difficulties" was introduced by the District Secretary, Mr.

Norman Kendrick, and an interesting discussion followed. A short musical programme was afterwards gone through, including Concerto in D minor (Mendelssohn) and Danse Macabre (Saint Saëns) as piano solos, by Mrs. A. Praeger Williams. Several new members have recently joined, and the Centre is becoming numerically strong, and is exceedingly well organized.

### BRADFORD DISTRICT CENTRE.

Mr. Fred. James, Mus. Bac., presided over a largely attended meeting on Saturday, June 4th. An excellent paper was read by Mr. E. J. Pickles, F.R.C.O., on "The Use of the Organ in Divine Worship." The three particular points were, Voluntaries, Accompaniment of Choir only, Accompaniment of Congregation. Many illustrations were given on the organ, showing various methods of accompaniment and specimens of extempore playing. Much interest was shown in the remarks and suggestions, and a capital discussion followed, in which the chairman and others took part.

By the special request of the members, another meeting is arranged for July, at which a paper will be read by Mr. Ibberson, Mus. Bac. This Centre is making good progress, and displaying much enthusiasm under its able officers.

Arrangements have been made by London, Newcastle, and other Centres for the next season's programme, which promises well.

Any further information may be obtained from the General Secretary.

### THE

## *Nonconformist Choir Union*

*President:* Mr. E. MINSHALL.

*Chairman of Committee:* Mr. ALEXANDER TUCKER.

*Treasurer:* Mr. FREDERICK MEEN.

*Conductor:* Mr. FRANK IDLE, A.R.A.M.

*Organist:* Mr. J. A. MEALE, F.R.C.O.

*Secretary:* Mr. BEBRIDGE, 24, Wallingford Avenue, North Kensington, London, W.

ALL the circumstances give promise of a fine Festival on the 2nd inst. at the Crystal Palace, as successful as any of its predecessors. District Rehearsals have been well attended. Peckham Lecture Hall, Asylum Road, was unable to accommodate all that wished to attend that Centre. Others have also been crowded.

The Solo Competition has "caught on." 19 sopranos, 7 contraltos, 9 tenors, and 13 basses or baritones have entered.

There are still a few Books left.

The Music Selection Sub-Committee is elected, and will be at work on the material for next year's Festival Book before our next issue is published. This must be done even before we know whether the Crystal Palace will be still open; for, be it known to all whom it may concern, the Palace Company is passing through a critical period just now, which will reach its climax in the autumn. "To be, or not to be?" will then be the question. To the several Choral organisations which yearly hold their monster Festivals at the Palace (numbering about a hundred thousand juvenile and adult choristers) it will be a calamity if the place is closed, for there is no place in the world that can give platform room to so large a chorus and band as the Handel Orchestra at the Crystal Palace. We hope there may be found a way to save the place.

## Criticism of Short Compositions.

We are prepared to give brief criticisms on short compositions sent in for that purpose. The conditions are these:—(1) Not more than one composition must be sent at a time. (2) No MS. can be returned unless a stamped addressed envelope is enclosed. (3) To every MS. must be attached the name and address of the sender and the coupon found in the advertisement columns of the current issue. (4) Compositions (with "Criticism" marked outside the envelope) must be sent to our office, 29, Paternoster Row, London, E.C., by the end of the month.

If desired, a more detailed criticism will be sent by post on payment of one shilling for a tune or chant, or at the rate of one shilling per page (octavo size) for an anthem.

H.W. sends us a revised setting of a tune originally written to the words, "Lord, dismiss us with Thy blessing." The rhythm suggests the old tune, "Dismissal." The modulations to unrelated keys are somewhat crude; occasionally the part-writing is uninteresting; and there are 5ths in the fourth line. We would suggest a setting less reminiscent in style. The idea of the repeated tonic in the bass of the 1st and 3rd lines is good, but it is not a real tonic pedal, none of the chords being foreign to the bass.

AN effective and useful tune is an 11's, in F, sent in Sol-fa by E.W.E. After the unisonal opening, the harmony had better commence on the chord set to the first word of the second verbal phrase. The modulation to C, in line 2, should be written as such; and the 5ths between the tenor and alto of the same line should be removed by the doubling of the 3rd in the supertonic chord. The closing section of the melody is a trifle monotonous, but we like the transitions to B<sub>b</sub> and to G minor.

### THE LONDON SUNDAY SCHOOL CHOIR.

HAPPILY Wednesday, June 15th, was a fine day, when the 9000 children to take part in the Thirty-eighth Festival of the London Sunday School Choir assembled at the Crystal Palace. It is always a successful day, and also a very happy day. The children thoroughly enjoy themselves: their parents and friends are pleased to hear their performances, and the authorities of the Choir are gratified, for they are doing a splendid work.

In the morning the competition for Junior choirs was held, with Mr. L. C. Venables as adjudicator. The prize was won by the Willesden Junior Choir (conductor, Mr. J. J. Bramley), Vernon Sunday School (Mr. C. W. Pickering) coming second, and Queen's Park Congregational Sunday School (Mr. W. Boylett) third. There were nine entries.

At 1.0 o'clock, upwards of five thousand children, under Mr. J. Wellard Matthews, with Mr. P. H. Kessell at the organ, commenced the Junior Concert. From the opening hymn—Boyd's fine and appropriate setting of "Fight the good fight" (Monsell)—to the end, every item was well received, repetitions being demanded for "O how amiable are Thy dwellings" and "The Sneezing (Action) Song." Mendelssohn's "O for the wings" and Balfe's "Killarney" were also much appreciated. A striking, pretty, and amusing diversion was supplied by the book and handkerchief drill, enjoyed by conductor, performers, and audience alike.

The competition for the Founders' Shield took place in the afternoon before an interested audience. There were three entries, and Mr. Venables awarded the prize to Camberwell Choral Society (Mr. W. J. Hooper conductor), who gave a very good performance of the

"ST. BERNARD," a C.M. tune in D<sub>b</sub>, by S.B.C., has its first sentence smoothly and correctly written, although not very original in construction. The modulation to F minor, at the end of line 3, is not well managed; the repeated bass upon successive unaccented and accented beats causes stagnation; while the consecutive 7ths in the 3rd and 4th lines are harsh. These lines need reharmonization. E<sub>b</sub> effectually prevents progress towards F minor in line 3.

"PEACE," a Vesper, by A.J.B., is vocal, and possesses variety of cadence and melody, but there are slips in the part-writing. The similar motion between bars 2-3 and 3-4 is not good, nor do we like the overlapping between the alto and treble in bar 6. The alto throughout is somewhat restricted in compass. We would suggest reharmonization, retaining the original cadences and melody.

test piece, "The Sands of Dee" (Macfarren), and Dudley Buck's "Hymn to Music," which was the piece "of their own selection." Vernon Sunday School (Mr. C. W. Pickering) were again second, and Bush Hill Park (Mr. D. Lewis) were third. The singing of all three choirs was very creditable.

The Adult Festival Concert took place on the Handel Orchestra in the evening. The programme included three numbers from Mauder's *Olivet to Calvary*, which may be to other selecting bodies a suggestive example of the uses of cantatas, etc. A repetition of the third of these, "Droop, Sacred Head," was demanded. "Fixed in His Everlasting Seat" was the chorus which brought out the full power of the singers. The second part was secular, the most successful number being "On the Banks of Allan Water," though "The Bells of St. Michael's Tower" was greatly enjoyed. The singing of this choir with its vigour and "go" is always very inspiring, and the enthusiasm of the singers is certainly caught by the audience. Applause is loud and encores frequent as a rule. Mr. Whiteman conducted with his usual firmness and steady beat. Mr. Horace G. Holmes at the organ was highly efficient. The orchestra accompanied some of the pieces, and under the direction of Mr. Wesley Hammet, A.R.C.O., played several selections very creditably.

Sir F. Belsey, so well known as an enthusiastic Sunday School man, entertained the officers and others at tea, Mr. Alexander, the singing missioner, being amongst them, we understand.

Mr. W. G. Briggs, the new Secretary, may be congratulated upon the successful management of his first Festival.

## *Echoes from the Churches.*

*Anthems or Part-Songs from our Publishers' Catalogue, to the value of three shillings and sixpence (marked price), will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The prize this month is awarded to Mr. ARTHUR WARR.*

### METROPOLITAN.

**BRONDESURY.**—Mrs. J. R. Macdonald, who has been a valued member of the choir of St. George's Presbyterian Church since the founding of that congregation nearly twenty-four years ago, has been presented with a framed address and a portable folding writing-table, on the occasion of her retirement.

**CAMBERWELL.**—We understand that Mr. Searle, who has for 23 years been choirmaster at Camberwell New Road Baptist Church, has accepted the appointment of choirmaster of Loughborough Park Congregational Church, where he hopes to put in the best ten years of his life. He wishes it to be made known that for no other reason than by his own choice has he made the change, which he believes to be for the mutual benefit of both churches.

**CLAPHAM JUNCTION.**—The Strict Baptist churches are not generally noted in the present day for their "praise" portion of Divine worship, but a visit to Providence Chapel, Meyrick Road, on Saturday evening, June 11th (the occasion being the choir annual festival), easily dispelled this assumption regarding the above church. The choir was augmented by voices from West Hill Chapel, Wandsworth, whose valuable assistance was greatly appreciated by the choirmaster, Mr. Mordaunt Wm. Keeble, under whose direction, in conjunction with Mr. Albert Clewley, organist, the festival was arranged and carried out with such a distinct musical success. "The best the choir have ever given," was the verdict of a lady present whose membership with the church stands at 33 years—a tribute appreciated by those responsible for the church music. The success gained may be attributed to the fact of the choir's affiliation with the Nonconformist Choir Union for the past three years, and the practice of the Festival music has increased zeal and interest at the rehearsals. The following anthems were rendered:—"Now let the gates of Zion ring" (Cook), "O worship the King" (Nichol), "O praise God in His holiness" (Distin), "I heard the voice of Jesus say" (Minshall), "Arm, soldiers of the Lord" (Booth), "The Lord is King" (Nichol), "I will bless the Lord at all times," an anthem for female voices only (Challinor). The pastor (Mr. G. H. R. Higgins) presided, and paid an excellent tribute to the choir for all its work.

**ISLINGTON.**—At the special service held in Caledonian Road Congregational Church, on June 12th, in recognition of Rev. W. C. Wickerson's first anniversary, the choir sang Mendelssohn's "Come, let us worship" (tenor solo, Mr. Lucas), and "How lovely are the messengers." Smart's setting of the Te Deum was also rendered. Mr. Cecil H. Millard sang "Come unto Me," and "The Flight of Ages," an effective setting of Whittier's beautiful words by Arthur Berridge. At the continuing service on Tuesday, Mr. Millard sang Gounod's "Holy Temple." Mr. Fred. J. Middleton, the organist and choirmaster, presided at the organ, and on the Tuesday, before the service, gave an organ recital, including—Fantasia in E $\flat$ , by Humphrey J. Stark; Largo, from the Sonata in D major, Op. 10, No. 3 (Beethoven); and Andante in G (Batiste).

### PROVINCIAL.

**ASHFORD, KENT.**—Kent Wesleyan District Choral Union held its Festival at Ashford. The choir numbered over 300, representing the Ashford, Broadstairs, Canterbury, Dover, Folkestone, Margate, Ramsgate, and Faversham Churches. Rev. G. D. Mason presided, and the programme included a sacred cantata.

**CHATHAM.**—The first annual Choir Festival in connection with the Presbyterian Church was recently celebrated. The services, which were of a special musical nature, were well attended. The choir, which consists of 40 members, gave fine renderings of the anthems, "Sing, O heavens" (Sullivan), and "Hark, hark, my soul" (Rowe Shelley), the soloists being Mrs. Jenner, Miss Kate Davies, and Mr. Charles Wharton. The solo passages were exceedingly well rendered. Miss Mabel Hayter's beautiful soprano voice was heard to its fullest advantage in "With verdure clad," and Clarke's "Lord, I believe." After the evening service, the organist, Mr. Lewis Harrison, gave a recital on the new organ, the vocalist being Mr. Joseph Bessent, who possesses a particularly fine tenor voice. Musically and financially the services were a distinct success.

**CLAYTON.**—The opening of the new organ at the Baptist Chapel, which has been rebuilt and enlarged at the expense of Mr. and Mrs. Asa Briggs, who were also the donors of the original instrument, took place on Saturday, May 28th. Rev. T. B. Field presided, and the opening ceremony was performed by Mr. Asa Briggs, who was presented with a gold key bearing an enamelled reproduction of the organ and also a suitable inscription. On Sunday, the 29th, choir services were held, when the preacher, morning and afternoon, was Rev. H. R. Sumner, of Bacup.

**ENFIELD.**—A new organ has been opened in Avenue Congregational Church, Bushill Park.

**HORNCastle.**—The Wesleyan Church Choir anniversary was celebrated on Sunday, May 29th. The preacher morning and evening was the Rev. C. W. Mowson, and there were good congregations. Too much praise cannot be accorded the choir for their rendering of a choice and difficult programme. The singing throughout was remarkably good, and it was evident that painstaking work had been accomplished by the talented organist and choirmaster, Mr. V. Woodward, who, we understand, is blind. The choruses were sung harmoniously and with great precision, and the soloists all acquitted themselves wonderfully well. The opening voluntary at the morning service was an Andante by Batiste, and here special mention should be made of Mr. Woodward's exceedingly fine performance. At the close of the morning service he played a "Grand Chœur in C," by Hollins, and in the evening, "With verdure clad," and "The heavens are telling" (Haydn). The latter piece was magnificently rendered. At the morning service the choir sang the introit, "I will arise," by R. Cecil, the Lord's Prayer to a setting by Reid, the Te Deum by Dykes, and Threefold Amen by Dr. Naylor. The anthem was "O how amiable," by Eaton Fanning, but the principal piece was Shelley's solo, duet, and chorus, "Sweetly through the night." The soprano solo was splendidly taken by Miss Barnaby, who was joined in

the duet by Miss Jessop (Contralto). In the evening the introit was "O, Lord my God" (Rev. C. Malan), and the Lord's Prayer was also sung. Miss Jessop gave a beautiful rendering of the solo in "Lord, how long" (Mendelssohn), and the chorus was well sustained. Then followed the solo and chorus, "O come, let us worship," the tenor solo being well taken by Mr. J. F. Lacey. The recitative and air, "O thou that tellest," from the *Messiah*, was nicely sung by Miss Jessop, and Shelley's "Sweetly through the night" was repeated with great success. The grand chorus, "Let their celestial concerts" (Handel), was rendered with fine effect, and after the Benediction the choir sang the vesper, "Humbly on our knees" (Maxfield).

**ILFORD.**—With the view of raising money for the erection of new Congregational Church Schools, a most successful Pageant has been devised and carried out by Mr. Leonard G. F. Robson, the esteemed organist of the Congregational Church. It was creditable alike to its clever creator, and to the seven hundred performers who responded to his signals from the lofty stand, where, with megaphone, telephone, and huge stencilled cards, he directed his well-drilled army. It was a wonderful sight when the whole of the performers faced the audience, filling the spacious green arena, and producing a scheme of colour in which the rich tapestry of Nature was rivalled by the carefully blended harmonies of costume woven after long months of thought and toil. The extent of this will best be realised when it is mentioned that the Pageant has cost from first to last close on five hundred pounds. It is divided into three parts, the first of which deals with local history in five scenes. In the second part we have "The Masque of Time," while the third part consists of "A Fantasy of Spring." The whole is wonderfully thought out, and the performance reflects great credit upon all. To Mr. Robson the greatest praise is due, for his labour must have been immense.

**KING'S LYNN.**—Just recently a representative of the *Lynn Opinion* has been paying a weekly visit to the local churches, and each Saturday this paper has given a column describing the service attended. A visit was made to the Tower Street Wesleyan Church, and after eulogising the sermon, the paragraph writer passed on to offer a series of adverse criticisms on the choir. "It should be much larger," and there was "room for improvement in several ways." Mr. Kendrick, choirmaster, who has given much time to the successful training of this choir, was unfortunately absent, seriously ill, but was naturally somewhat hurt when the criticism appeared. The paragraph has been much discussed, and several letters have passed on the subject, and the question is naturally raised, "How far can the criticism of the local press be taken seriously, and what is it worth?" Has the contributor had training to qualify him to act as musical critic?

**NORTHAMPTON.**—Mr. F. A. Facer has been presented with a case of fish carvers from Primrose Hill Congregational Choir, in recognition of recent successes.

**OSWESTRY.**—The annual Singing Festival in connection with the Welsh Calvinistic Methodists was held in Zion Chapel, on Sunday, June 5th. Mr. J. T. Rees, Mus. Bac., discharged the duties of conductor with ability. The hymns sung by the augmented choir were those selected by the Lower Montgomeryshire Calvinistic Methodist Association. In addition to these, admirable renderings of the anthems, "Pan lesmeirio fy nghalon" (Bradbury), "Enaid eu" (Isaacs), and "Gwrandio fy ngeriau" (Rees), were given.

But a feature of the singing was a rendering of Gounod's "By Babylon's wave," which was given in a masterly style. "Lord of the fatherless" (E. Evans) was the solo chosen by Mr. Bryniog Jones, R.A.M., the soloist so happily selected by the Festival committee. As usual, Mrs. Rees presided at the organ, and her efficient efforts elicited a well-deserved tribute from the conductor. Much praise is also due to the precentor, Mr. Ben Roberts.

**PATRICROFT.**—The Congregational Church Choir gave Mendelssohn's setting of Psalm 95, "Come, let us sing," on the 5th ult. The tenor solos were taken by Mr. F. Simpson, and the treble duet, "In His hands," by Misses Hassall and Norris. The accompaniments were played by Mr. Trenwith Davies, the organist and choirmaster.

**REIGATE.**—Mr. E. Burritt Lane, Mus. Bac., the organist of the Congregational Church, has been presented with a gold-mounted fountain pen by the members of the choir.

**STAINLAND.**—We regret to record the death of Mr. Sherman Davidson, for many years deacon, choirmaster, and organist of Holywell Green Congregational Church.

**WEST HARTLEPOOL.**—After the evening service on a recent Sunday, at the Tower Street Congregational Church, farewell was taken of Mr. Henry Hunter, who for thirty-four years has been organist of the church. The pastor (Rev. W. W. Gayton) presided, and in his opening words referred to the regret which was felt by all assembled. The church could not but regret the removal of its members, and especially was this so in the case of Mr. Hunter. In the spirit of true comrades, however, his friends must rejoice in the prospect of a larger and more prosperous life which lay before him in Canada, to which country Mr. Hunter has now sailed. Mr. Arthur Warr (choirmaster of the church) voiced the feelings of the present choir, and after Mr. Tom Burton had happily referred to incidents of choir life under Mr. Hunter thirty years ago, Miss Selvey, on behalf of the choir, presented Mr. Hunter with a suitably-inscribed portmanteau and case of brushes, and extended the hearty good wishes of all the choir members. Several members of the church spoke of the great service which he had for so long a period and in so many ways willingly rendered at Tower Street, and of the blank which his removal would create, not only at the organ, but in the diaconate and in many other offices of the church. Miss Foster briefly mentioned the useful work he had done in the Christian Endeavour Society, the members of which had already presented to their fellow-member a C.E. scarf pin in gold. Mr. Hunter was then asked to accept a purse of gold as a slight token of the sincere esteem and high regard of the friends and well-wishers with whom he had been in association during his long stay at Tower Street. In replying, Mr. Hunter said that he had but done his duty, and if the thirty-four years had to be given to him again he would use them in the service of God and his fellow-men. During the evening solos were rendered by Misses Lethbridge and Gledden, and Mr. E. Simpson. Mr. Harold Mitschke recited. The proceedings closed with the hymn, "God be with you till we meet again."

**WOKING.**—Mr. and Mrs. G. P. Macdonald have received a handsome presentation from the members of the Baptist Church Choir on the occasion of their marriage.

## MEMORIAL TO THE LATE MR. JONATHAN BARNARD.

THERE was a large gathering of workers and friends of the London Sunday School Choir at the City of London Cemetery, Little Ilford, on Saturday, May 28th, at the unveiling of the Memorial to the late Mr. Jonathan Barnard, who was co-Founder, Manager, and Secretary of the Choir for many years.

The proceedings opened with the hymn, "There is a glorious Home on high" (a great favourite with Mr. Barnard), after which prayer was offered by the Rev. E. Schmidhorst, M.A. An address was then given by Mr. G. Merritt, who paid a high tribute to the unfailing kindly sympathy, the thoughtfulness, and happy disposition of Mr. Barnard, and his intense love for the children. The unveiling was performed by the Rev. W. Mincher, who with Alderman W. P. Hunter also spoke in feeling terms of the faithfulness and earnestness of his work. After the hymn, "Jesus, Saviour, truest Friend" (which, by the way, was written by Mr. Barnard), Mr. Alex. Kerr closed the meeting with prayer.

Intense earnestness and feeling characterised the whole of the proceedings, shewing in a very real manner that all present realized that a faithful friend and worker had been taken from their midst.

The Memorial takes the form of a granite monument with a white marble scroll on one side, which bears the following inscription:

In affectionate Memory of  
JONATHAN BARNARD,  
Co-Founder, Manager, and Secretary  
of the  
London Sunday School Choir,  
to which he consecrated nearly 40 years of a  
strenuous life.  
A loving husband and devoted father,  
A skilful organist,  
A faithful friend,  
A cheerful Christian.  
He loved the children.  
Honoured and beloved by all, he passed away  
December 31st, 1908.  
Aged 77 years.  
Erected by members and friends of the Choir he  
loved so well.

*Recital Programmes.*

LONDON.—In Devonshire Square Baptist Church, Stoke Newington, N., by Mr. Edward W. Mason:

Prelude and Fugue in F	...	...	Bach
Communion	...	...	Gilmant
Vienna March	...	...	Scots Clark
Romance in G flat and Grand Chœur	...	...	E. W. Mason

STRATFORD.—In the Grove Congregational Church, by Miss Winifred Gardner, A.R.C.O.:

Funeral March and Hymn of the Seraphs... "Morgenstimmung" and "Ases Tod"	...	Grieg
Andante in G	...	Batiste
"Largo" from the "New World" Symphony	...	Dvorák
Allegro Cantabile and Toccata from Symphony V.	...	Widor

CHELSEA.—In the Congregational Church, by Mr. Alfred R. Stock:

Marcia funebre sulla morte d'un 'Eroe	...	Beethoven
Prelude and Fugue in E minor	...	Bach
Caprice	...	Millward Hughes
Serenade	...	Widor
Overture to the "Occasional" Oratorio	...	Handel
Prelude in C sharp minor	...	R. Chmanisoff
Au Soir	...	d'Every
Entr'acte Gavotte	...	Ambroise Thomas
Allegro in E flat	...	Arthur H. Brown

CHATHAM.—In St. Andrew's Presbyterian Church, by Mr. Horace R. Shirley, A.R.C.O.:

Prelude in D minor	...	Chaminade
Two Andantes in D flat	...	Lemare
Romance in $\frac{5}{4}$ time	...	Dubois
Vorspiel ("Parsifal")	...	Wagner
Berceuse	...	Holbrooke
Toccata and Fugue in D minor	...	Bach
Offertoire	...	Wiley

In the same Church, by Mr. Lewis Harrison:

Toccata in D minor	...	Edwards
Elégie	...	Borowski
Prelude and Fugue in C minor	...	Bach
Adagio	...	Spohr
Marche	...	Borowski
Scène Pastorale ("The Storm")	...	Lotti

*New Music.*

NOVELLO & CO., WARDOUR STREET, W.

*Norwegian Suite.* For Violin and Pianoforte. By Emil Kreuz. 2s. 6d. net.—The five movements are all pleasing, Nos. 1, 3, and 5 being very lively. No. 4 ("The Shepherd's Lament") gives a needed contrast.

*Gavotte and Muette* (2s. net). *Arioso* (2s. net). For Violin and Pianoforte. By J. D. Davis.—We can commend these pieces as likely to be popular.

*Solemn Melody.* Pianoforte arrangement. By H. Walford Davies. 1s. 6d. net.—This short piece was originally written for strings and organ, and at once proved a success. It is broad and dignified, but probably more effective in its original form than as a pianoforte solo.

J. CURWEN & SONS, 24, BERNERS STREET, W.

*The Composer's Handbook.* By Ralph Dunstan, Mus. Doc. 5s. net.—It has given us much pleasure to go carefully through this new work by Dr. Dunstan, on which he must have spent very much time not only in the actual writing but in research. To all except the really experienced writers this book is of the greatest value; and we have no doubt that even well-known composers could learn something from it. Dr. Dunstan deals with all kinds of compositions. Beginning with single and double chants, he goes on to treat of hymn tunes, songs, duets, trios, anthems, choruses, part-songs, glees, cantatas, oratorios, &c., &c. A very interesting chapter is devoted to "Accompaniments in General," and another on "Scoring for Small Orchestras," with a concluding chapter on "Form in General." Right through the author conveys his instructions and suggestions in so practical a manner that it is impossible to mistake his meaning. The abundant illustrations are most helpful, and the exercises to be worked by the

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student are exceedingly useful. In the preface we read that one of the objects of the book is "To provide students who cannot secure the help of a competent teacher with a graduated Course of Instruction in Practical Composition." Many books aim at that, but with nothing like the success that we have here. It is one of the best books on the subject we have ever come across, and we strongly advise all interested in composition to study it carefully. They will be well repaid. We can only add that it is well got up and the price reasonable.

OTTO JUNNE, LEIPZIG.

*Compositions for the Organ by Modern Masters.* In 3 vols., 6s. each. Edited by J. Diebold.—A most interesting selection of useful pieces, composed specially for the organ, in a variety of styles, well printed in two, three, or four staves, written by the foremost composers in the world. They are suitable for study, concert-room, or church use. Vol. I. contains 145 preludes, interludes, postludes, and movements founded on chorales, arranged according to keys, beginning with C, followed by its relative minor, and so on through all the keys as far as E flat minor, with an appendix of 35 compositions in the ecclesiastical keys (modes). Vols. II. and III. will commend themselves most to the English organist, as containing pieces suitable for voluntaries peculiar to the English service, by Guilmant, Rheinberger, Elgar, Widor, Warings, Miller, César Frank, Franz Liszt, Brahms, &c. Vol. II. contains an organ fantasia by Labor, for two performers. Vol. III. is a monster containing 260 pages, including an appendix of pieces for the organ with one or more stringed instruments.

BREITKOPF &amp; HÄTEL, LONDON.

*The Art of Breathing.* By Jeanne van Oldenbarneveld. 3s.—This is a fourth enlarged edition of a work which is of absorbing interest not only to singers but also to those (and they are many) who believe that correct breathing is helpful to health. Dr. Rud Weil, of Berlin, speaks very highly of the volume. The illustrations are most cleverly got up. We commend the work to the most careful study of all singers, who cannot fail to gain much useful information.

## Prize Competition.

As previously advertised, the Results of the May Competitions will be given in our August issue.

For our July Competition, we offer a prize of One-and-a-half Guineas for a Christmas Carol, with Chorus.

The conditions are as follows:—(1) MSS., marked outside "Competition," must be sent to our office 29, Paternoster Row, London, E.C., not later than the last day of the month—July 31st. (2) To annual subscribers the competitions are open free; a sixpenny postal order must be enclosed with every MS. sent in by non-subscribers. (3) Each MS. must be marked with a nom-de-plume, and must be accompanied by a sealed envelope containing the name and address of the composer. (4) No MS. will be returned unless a stamped addressed envelope is sent for that purpose. Every care will be taken, but we cannot be responsible in case of loss. The result will be announced in our September issue. (5) We reserve the right to withhold the prize if, in our opinion, there is no composition of sufficient merit sent in. (6) Our decision shall be final.

## Staccato Notes.

June 8th was the centenary of Schumann's birth.

Messrs. Norman & Beard have removed to new offices at 61, Berners Street, W.

Mr. Charles Dibdin, who died recently, was a grandson of the composer of famous songs.

Owing to an attack of neuritis, Paderewski's piano-forte recital at Queen's Hall had to be abandoned.

Dr. Coward, of the Sheffield Musical Union, will give performances in Germany for ten days in September.

The London Musical Festival next year, at the Queen's Hall, will be held in the week May 22nd to 27th.

Dr. Saint-Saëns played four of Mozart's Pianoforte Concertos at one concert, at Bechstein Hall, on June 8th.

Miss Ethel Rayson gave a lecture on "Edward Greig: his Life and Works," at the Polyglot Club, on the 6th ult.

A visitor to the Empire Theatre, Leicester Square, says that for brilliancy and spirit the orchestra there is one of the best in London.

The music at the Japanese Exhibition, Shepherd's Bush, is a great attraction. Excellent military bands play afternoon and evening daily to large crowds of interested listeners.

Mr. Joseph Hollman, the well-known 'cello player, celebrated the 25th anniversary of his first appearance in London by giving a concert at Queen's Hall, on June 7th, when Ysaye, Pugno, and Saint-Saëns took part.

The Lincoln Triennial Festival was held June 8th and 9th, at the Cathedral and Corn Exchange. The conductors were Sir Edward Elgar, Sir Alexander Mackenzie, Mr. Granville Bantock, Dr. Walford Davies (who wrote a "Festival Overture" for the occasion) and Dr. G. J. Bennett.

The English singers, Miss Emily Breare (soprano), Miss Beatrice Macready (contralto), Mr. John Harrison (tenor), and Mr. Hamilton Earle (baritone), had most enthusiastic receptions on landing at Capetown, South Africa, where they are fulfilling engagements at the Musical Festivals. On their arrival, the ladies were presented with bouquets—Miss Breare, one from the sopranos of the Capetown Festival chorus; and Miss Macready, one from the contraltos of the chorus.

## To Correspondents.

E.W.B.—You can no doubt get the overture and incidental music for pianoforte through any music seller.

J.W.S.—It is out of print.

ORGANIST.—Your suggested combination is good, but the addition of the oboe would be an improvement.

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